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Table of Contents

HANDEL'S MESSIAH



Welcome Letter	3
Board of Governors/ Board of Overseers	5
General Information	7
In Memoriam: Thomas Dunn	9
Concert Program	11
Program Notes	13
"To Stand Or Not To Stand"	19
Artist Profiles	21
Orchestra Roster	23
Chorus Roster	23
Program Text	24
Vocal Apprenticeship Program	29
2008-2009 Season	30
Contributors	33
Coda	40



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Welcome!

From the Executive Director

Dear Friends,

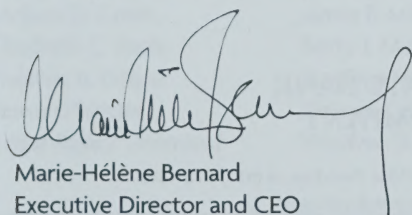
The Handel and Haydn Society is very proud to present its 155th consecutive year of Handel's *Messiah* performances. As Boston's longest running holiday tradition, it has also become a tradition for generations of families in and around Boston and afar. We are happy to welcome famed opera conductor Paul Daniel to the *Messiah* tradition, performing for the first time with the Society.

In this ever-changing, fast-paced world, the Handel and Haydn Society has been a constant and vital part of the Boston cultural community for almost 200 years. The Society provides a transcendental musical experience for thousands of concert-goers each year, including 10,000 children through the Karen S. and George D. Levy Educational program. It is the finest period-instrument orchestra and chorus, not only in Boston but nationally and internationally.

As the Society prepares for its bicentennial celebration in 2015, it needs your support more than ever. At this time of giving, we ask you to support the tradition of great music. It is the generosity of our patrons each year that makes the Society the oldest continuously performing arts organization in the country. We can't do it without you.

Thank you in advance for your continued, generous tradition of giving to Handel and Haydn. We look forward to seeing you at the "A Bach Christmas" program December 18 and 21 and greeting you in the New Year with the much-anticipated Haydn's *Orfeo*, conducted for the first time by the legendary Sir Roger Norrington.

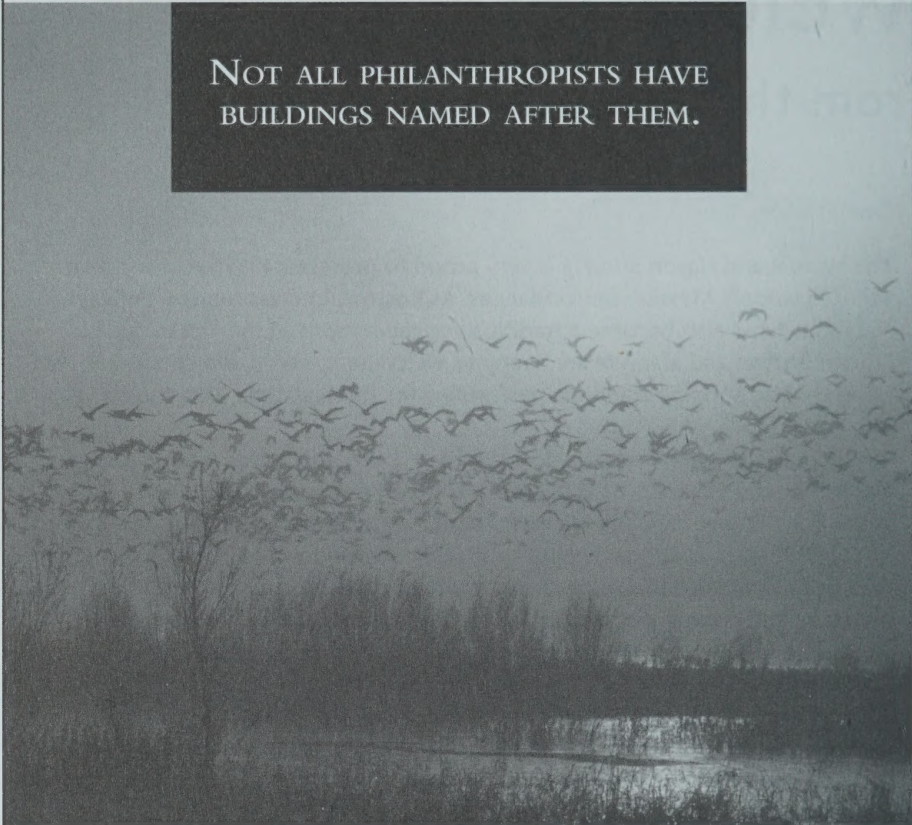
Wishing you a warm holiday season,

A handwritten signature in dark ink, appearing to read "Marie-Hélène Bernard". The signature is fluid and cursive, with a long, sweeping tail that extends downwards and to the right.

Marie-Hélène Bernard
Executive Director and CEO

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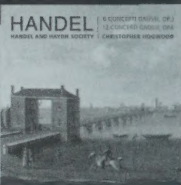
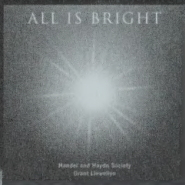
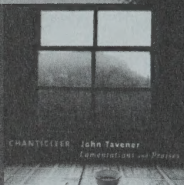
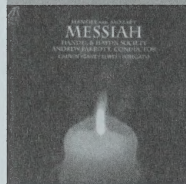
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Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people including in underserved schools and communities. In the 2008-2009 school year, the Karen S. & George D Levy Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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In Memoriam

Thomas Dunn (1925-2008)



IN HIS OWN WORDS...

When asked in an interview if he considered himself a "purist," Dunn replied:

"I hope so—I should certainly hate to be in the opposite camp of the impurists."

During his 19-year tenure as Artistic Director, Thomas Dunn led the Society in no less than 160 performances, bringing a uniquely personal artistic statement to every musical endeavor. Here is just some of the critical acclaim he earned in almost two decades of music-making in Boston.

"Thomas Dunn is a sensitive musician, he is a scholar, and he can conduct."

-BOSTON GLOBE (1967)

"Since Thomas Dunn's take-over two years ago as its music director, the venerable Handel and Haydn Society has grown in character, expanded its outlook and become rejuvenated and vital."

-BOSTON HERALD TRAVELER (1969)

"[Dunn] revealed himself to be a conductor of versatility, passion, and authority."

-CHRISTIAN SCIENCE MONITOR (1970)

"Conductor Thomas Dunn added a few more cubits to his stature in this outing... the music sang and it danced."

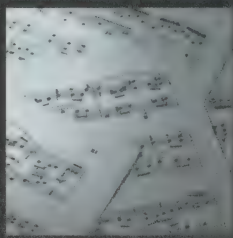
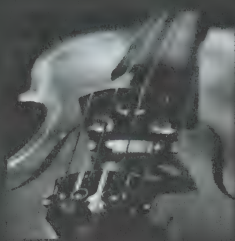
-BOSTON AFTER DARK (1972)

"The performance was consistently on that high plane of excellence Dunn has displayed since becoming music director of the Handel and Haydn Society."

-THE PATRIOT LEDGER (1974)

"Dunn, with his excited slashes of the baton and leaps into the air, coaxed every bit of round, lush sound from the chorus and orchestra."

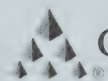
-CHRISTIAN SCIENCE MONITOR (1975)



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Program

2008-2009 SEASON

Friday, December 5, 7.30pm
Saturday, December 6, 3.00pm
Sunday, December 7, 3.00pm
Symphony Hall, Boston

Paul Daniel, conductor

Sunday's performance of Messiah will be broadcast live on WGBH 89.7 FM.

Messiah

George Frideric Handel
(1685-1759)

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Kendra Colton, soprano
Paula Murrihy, mezzo-soprano
Brian Stucki, tenor
Brett Polegato, baritone

**These concerts are dedicated to the memory of Thomas Dunn (1925-2008),
Artistic Director of the Handel and Haydn Society, 1967-1986.**

The program runs for approximately two hours and 45 minutes, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

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Program Notes

Handel's *Messiah*



Conductor's Notes: Paul Daniel

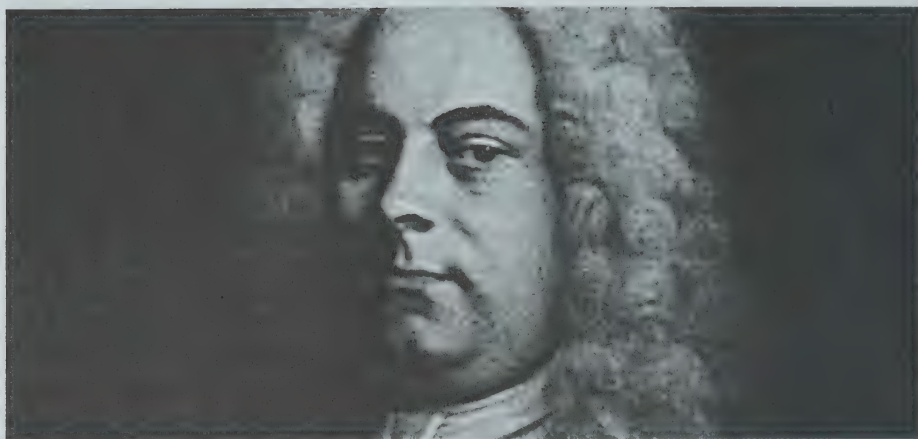
Handel fought for his art. Prohibited from studying music by his father, he becomes the disciplined teenage organist who then discovers his composing voice in the extravagant theatrical realism of Hamburg opera before establishing himself as a keyboard virtuoso and composer in Italy. In England, Handel would run the risks of the entrepreneur: courting investors, hiring and firing, and selling his product. He carries these experiences across the decades and into the rainy Dublin rooms where they find a home in *Messiah*.

I love the tumult and variety of Handel's life and career, and how they enrich his music. I love the fiery successes and the crushing set-backs. London left Handel penniless once its fickle fashionistas had tired of Italian opera. Practically bankrupt by the time he reached Dublin, he still passed the performance proceeds to three local charities. Handel's is one of music's most precarious and heady careers, and one that has given us unfathomable riches.

In Dublin for the *Messiah* premiere, he clashed with Jonathan Swift, then the Dean of St Patrick's Cathedral, who was incensed at his arrival: how dare Handel make the Bible so popular, performing it in a music hall? He raged against the participation of church members in *Messiah*, and promised to "punish such vicars as shall ever appear there, as songsters, fiddlers, pipers, trumpeters, drummers, drum-majors, or in any sonal quality, according to the flagitious aggravations of their respective disobedience, rebellion, perfidy and ingratitude." In London, Handel advertised performances without title to avoid the recriminations of churchmen.

Is *Messiah* humanist or a religious anti-deist tract? Handel didn't care. In 1741, he was simply pouring his life's experiences onto a new canvas, painting in dramatic detail the most extreme human and religious emotions and concentrating and pacing them into one overwhelming work.

-Paul Daniel



“Glory to God in the highest”

Messiah performances have been a Christmas tradition at the Handel and Haydn Society for more than 150 years, and an annual event in the English-speaking world for over 250. Yearly performances of the work began as early as 1750 at the London Foundling Hospital Chapel, and *Messiah* became a centerpiece of the monumental Handel Commemoration concerts in London beginning in 1784. As these events indicate, Handel's music, particularly his oratorios, had become central to London's cultural life even during the composer's lifetime. Handel can be said to have invented this particular type of oratorio, fusing the 17th century Italian sacred oratorio genre with the dramatic thrust of heroic opera and the noble English choral anthem traditions. This combination well suited the London public of the 18th century, becoming their collective musical voice.

biblical concept of “Messiah,” based on a clever piecing together of passages from throughout the King James Bible by Charles Jennens. But is there something specifically “Christmas” about *Messiah* that has made it such a seasonal favorite? Certainly the text based entirely on biblical readings makes it apropos to Christmas. Perhaps the abundance of choral movements speak so well on behalf of Christian believers that the entire work has become accepted as a big Christmas carol. With all of its textual and musical treasures, the genesis and early history of *Messiah* probably has an equal share in its becoming so popular during this season focused on the spirit of kindness and giving. Handel composed *Messiah* between August 22 and September 14, 1741 (just 24 days!) for performances in Dublin, the proceeds of which were for the benefit of several Dublin charities. Then in 1750, Handel revived *Messiah* in a series of concerts for the benefit of the London Foundling Hospital Chapel. Thus,

Unlike most of Handel's other oratorios, *Messiah* is not a narrative, a story. Rather, it is a three-part outline of the

Handel's charitable heart was no more clearly evident than in the history of this great work, and, fittingly, it was the last of his oratorios to receive a public performance in London before his death in 1759.

Part I, the "Christmas" section, takes us through a series of prophecies raising our expectations, until finally they are fulfilled by Christ's birth at the conclusion of Part I. Handel carefully chose solo movements and choral

movements to match the message of each text: choruses focus on the sentiments of an entire people such as the words "and all flesh shall see it together" in "And the glory of the Lord," while more intimate or descriptive readings are given to soloists. Several arias set the prophetic portion, most famously "Behold, a virgin shall conceive" leading to the alto solo and chorus "O thou that tellest." The message here calms the true believer, but in "For behold, darkness



SPOTLIGHT: Continuo

At the very end of the 16th century a group of musicians in Florence, in an attempt to reestablish what they understood as Greek ideals of drama, simplified musical texture so that words could be more easily understood. Solo vocal lines were accompanied by a bass instrument and an instrument that could play chords, playing from the figured bass, a written-out bass line containing numerical figures that served as a guide for "filling in" the harmony above the bass line. This group of accompanying instruments, known as the *basso continuo* group, became the foundation of musical texture for the next 200 years, and the seed from which sprouted the dramatic genres of opera and oratorio. In 18th century music, cellos, violone and double basses, and bassoons when the orchestra contained woodwinds instruments, played the same bass line, and one or more keyboard or strummed instruments, most commonly harpsichord and theorbo in secular music and organ in church music, improvised the harmony using the figures provided as a guide. The continuo group is especially prominent in *secco recitative*, where usually one cello and the chording instrument(s) provide a rhythmic and harmonic skeleton, over which a vocalist "sing-speaks" descriptive portions of text, thus allowing the action of the drama to move forward to the next emotional outpouring in an aria or ensemble. In *Messiah*, "Behold, a virgin shall conceive" is a fine example of the *secco recitative*, leading to the aria and chorus "O thou that tellest good tidings to Zion."



shall cover the earth—The people that walk in darkness,” the bass marches us down into the depths of our sin and ignorance so that we can be pulled up to the great light of salvation.

Handel focuses that light in a most ingenious way. The birth narrative portion begins with the only instrumental movement in the oratorio other than its overture, thus giving the Christ child his own “arrival” *sinfonia* in the form of a simple lullaby for strings, based on the *pifa* or *sicilienne*, a flowing melody associated with Sicilian shepherds. Its whispering violin and viola melodies, and rustic, droning bass, invite us into the fields on that quiet first Christmas night, among the shepherds humming softly or playing the “piffaro” (shepherd’s pipe). This parallels the moment in *A Charlie Brown Christmas* when Linus steps onto the stage, requests “Lights, please,” and continues “And there were shepherds abiding in the fields....”; the very text from Luke’s gospel which follows the *pifa* in a series of recitatives for soprano.

In the chorus “Glory to God,” Handel highlighted the humble shepherds and heavenly host by generating a vast musical space between the heavenly and earthly realms. The words “Glory to God in the highest” are sung in the high register, juxtaposed to low unison voices announcing “and peace on earth.” The two trumpets make their first appearance here, accompanying the former words, not the latter, and directed to sound “at a distance.” These trumpets are coming from Heaven, not earth, and so are unseen and barely heard by the shepherds.

Part II, often called the “Easter” section, takes us through the life, death and resurrection of Christ in a series of reflections rather than through narration. We contemplate Jesus the Messiah, and what he has done, and through this reflection recall specific events. Four of the first five movements in Part II are choruses—sentiments of an entire people about the Lamb of God. At the center of Part II, and the whole oratorio, is a series of movements examining the pivotal

events of Christ's crucifixion, descent into, and emergence from hell (chorus "All they that see him" through tenor aria "Thou didst not leave his soul in hell"), leading to the tenor soloist representing the hero claiming "victory o'er the grave." Trumpets are finally heard again at the end of Part II, announcing Christ's resurrection and his awarding of the final badge of "Prophet, Priest and King" in the famous "Hallelujah" chorus.

Part III, the "Redemption" section, expresses the wonder of our souls redeemed by the Messiah's coming. The rhythmic flow and sweetness in the soprano solo "I know that my Redeemer liveth" suggest the pastoral *sicilienne*, and so remind us of the humble birth of our Redeemer which ended Part I. In the recitative-aria pair "Behold, I tell you a mystery—The trumpet shall sound," bass and solo trumpet march through the catacombs at the end of time, each with climbing fanfare figures to raise the dead, and difficult, twisting passages "changing" our resurrected bodies into their pure eternal form. Finally, in the very last set of choruses, the victorious Christ, worthy of powers and riches, etc., receives praise from all of the members of the band, in a most triumphant conclusion.

—Michael Ruhling

Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.



Handel and Haydn and *Messiah*

1815: The Society performs excerpts of *Messiah* at its inaugural concert in King's Chapel on Christmas Day.

1818: The Handel and Haydn Society gives the American premiere of the complete *Messiah*.

1854: The Society begins a series of 155 annual performances of *Messiah*.

1857: Handel and Haydn assembles the largest *Messiah* chorus in the United States—600 voices.

1900: The Society performs *Messiah* for the first time in Symphony Hall.

1929: Arthur Fiedler plays harpsichord for this year's *Messiah*.

1965: 22-year-old tenor Plácido Domingo is a featured soloist.

1998: Handel and Haydn welcomes its one-millionth audience member to its *Messiah* concerts.

HANDEL AND HAYDN SOCIETY
2009 GALA BENEFIT

The
Society Ball

Saturday April 25, 2009, 6.30pm
MANDARIN ORIENTAL, BOSTON

Honoree, Debbie First
Special Guest, Sir Roger Norrington
Co-Chairs, Alli Achtmeyer & Kathy Weld

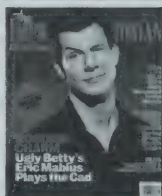
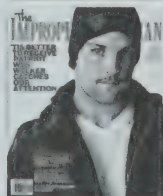
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Hallelujah!

TO STAND OR NOT TO STAND

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” Chorus that he sprang to his feet. In deference to their sovereign, the crowd was obliged to rise along with the King and all remained standing through the end of the chorus. This sparked a tradition which survives to this day of standing for the “Hallelujah” Chorus.

It is a tradition that has survived centuries. Haydn himself is said to have participated during a visit to London. Throughout the world, audiences will regularly be found to take to their feet as the opening bars of the “Hallelujah” Chorus.

As it often goes with traditions, however, there is a catch. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after the tradition was said to have started. There are a great deal of first-hand accounts of *Messiah* performances from Handel's lifetime, but none refers to the audience rising en masse for the “Hallelujah” Chorus. In recent decades, a number of conductors (including Robert Shaw and Christopher Hogwood) have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the Chorus.

Both practices remain very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

Boston Youth Symphony

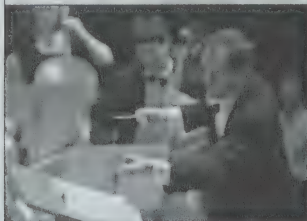
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Federico Cortese, Music Director

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- THE BOSTON GLOBE,
MAY 2008



Boston Youth Symphony

Federico Cortese, Conductor

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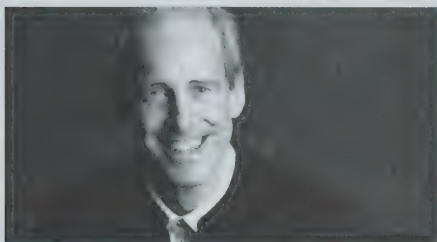
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Artist Profiles

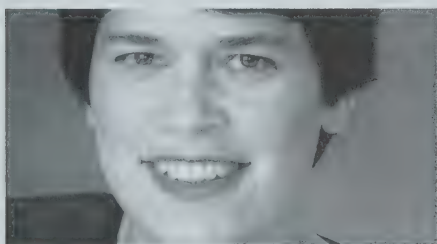
Paul Daniel, conductor



Paul Daniel will take up the position of Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra in Perth in 2009. He has appeared as a guest conductor with major orchestras and opera companies throughout the world as well as holding several permanent positions. From 1997 to 2005, Mr. Daniel was Music Director of English National Opera; from 1990 to 1997 he was Music Director of Opera North and Principal Conductor of the English

Northern Philharmonia; and from 1987 to 1990 he was Music Director of Opera Factory. Operatic guest engagements have included the Royal Opera House Covent Garden, La Monnaie in Brussels, the Bayerische Staatsoper in Munich and the Metropolitan Opera in New York. Mr. Daniel's orchestral engagements have included the Philharmonia, London Philharmonic, Orchestra of the Age of Enlightenment, City of Birmingham Symphony Orchestra, Academy of Ancient Music, Orchestre de Paris, Leipzig Gewandhaus, Cleveland Orchestra, New York Philharmonic, and the Los Angeles Philharmonic. His many recordings include the hugely successful CD of Elgar's Third Symphony on Naxos. These concerts mark Mr. Daniel's debut with the Handel and Haydn Society.

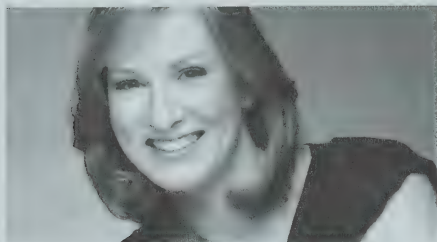
Kendra Colton, soprano



Kendra Colton is a versatile singer who performs repertoire from Baroque opera and oratorio to contemporary music.

She has been a featured soloist with such organizations as Aston Magna, Boston Early Music Festival, Boston Lyric Opera, Boston Symphony Orchestra, Brooklyn Academy of Music, Emmanuel Music, Göttingen Handel Festival, Houston Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, and the Washington Bach Consort. Ms. Colton last performed with Handel and Haydn in a program of Handel arias in 2005.

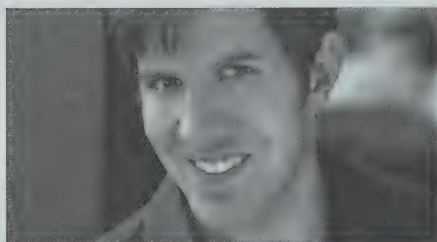
Paula Murrihy, mezzo-soprano



Mezzo-soprano Paula Murrihy has established herself as a Handel and Haydn Society favorite, with solo appearances in

Monteverdi's *Vespers* and *Orfeo*, Bach's *St. Matthew Passion*, Mozart's *Requiem*, and the title role in Purcell's *Dido and Aeneas*. Her operatic engagements have included Boston Lyric Opera, Utah Symphony and Opera, Granite State Opera, and Opera Boston. On the concert stage, she has worked with such ensembles as the Boston Symphony Orchestra, the Utah Symphony, Gabrieli Consort, and the Charlotte Symphony.

Brian Stucki, tenor



Brian Stucki is quickly distinguishing himself around the world with operatic roles with Lyric Opera of Kansas City,

Kentucky Opera, Opera Fuoco, New Israeli Opera, Piedmont Opera, Compañía Nacional de Opera at the Palacio de Bellas Artes, Washington East Opera, and Michigan Opera Theater. Concert engagements have included Boston Baroque, American Symphony Orchestra, Jerusalem Symphony Orchestra, and the Utah Symphony. Mr. Stucki makes his Handel and Haydn Society debut in these performances.

Brett Polegato, baritone



Brett Polegato has appeared on several of the world's most distinguished stages, including Lincoln Center, La Scala, the

Concertgebouw, the Opéra National de Paris, Glyndebourne Festival Opera, the Lyric Opera of Chicago, Houston Grand Opera, and Carnegie Hall. His discography includes the Grammy-award winning recording of Vaughan Williams' *A Sea Symphony* with the Atlanta Symphony Orchestra. Mr. Polegato last appeared with Handel and Haydn in 1999 and is a featured soloist on the Society's 2000 recording of Handel's *Messiah*.

Handel and Haydn Society Orchestra

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Christina Day Martinson

Sue Rabut

Krista Buckland Reisner

Danielle Maddon

Guiomar Turgeon

Abigail Karr

Lisa Brooke

VIOLIN II

Jane Starkman⁵

Dr. Lee Bradley III Chair

Etsuko Ishizuka

Julia McKenzie

Maria Benotti

Barbara Englesberg

Anne-Marie Chubet

VIOLA

David Miller⁵

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Susan Seeber

CELLO

Sarah Freiberg⁵

Candace & William

Achtmeyer Chair

Guy Fishman

Reinmar Seidler

BASS

Robert Nairn⁵

Amelia Peabody Chair

Karen Pandolfi

OBOE

Stephen Hammer⁵

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BASSOON

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Janice Giampa

Jaya Lakshminarayanan

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Susan Trout

Mary Ann Valaitis

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Ethan Bremner

James DeSelms

Thomas Gregg

Randy McGee

David McSweeney

Art Rawding

Mark Sprinkle

BASS

Thomas Dawkins

Peter Gibson

Herman Hildebrand

Kyle Hoepner

Brett Johnson

Matthew Murphy

Clifford Rust

Dana Whiteside

*The Handel and Haydn Society Chorus is funded in part by a
generous gift from the Wintersauce Foundation.*

Program Text

Handel's *Messiah*

Original English text taken from the Scriptures by Charles Jennens (1700-1773).

Les traducciones en Español del texto del Mesias se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people,
saith your God: Speak ye comfortably
to Jerusalem, and cry unto her, that her
warfare is accomplish'd, that her
iniquity is pardoned. The voice of Him
that crieth in the wilderness: Prepare ye
the way of the Lord, make straight in
the desert a highway for our God.
(Isaiah XL, 1-3)

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low, the
crooked straight and the rough places
plain. (Isaiah XL, 4)

Chorus

And the glory of the Lord shall be
revealed. And all flesh shall see it
together, for the mouth of the Lord
hath spoken it. (Isaiah XL, 5)

Recitative, accompanied (Bass)

Thus saith the Lord of Hosts: Yet once a
little while, and I will shake the heav'ns
and the earth, the sea, and the dry land,
all nations I'll shake; and the desire of all
nations shall come. The Lord, whom ye

seek, shall suddenly come to His
temple; even the messenger of the
Covenant whom ye delight in, behold,
He shall come, saith the Lord of Hosts.
(Haggai II, 6-7; Malachi III, 1)

Duet (Alto and Bass)

But who may abide the day of His
coming, and who shall stand when He
appeareth? For He is like a refiner's fire.
(Malachi III, 2)

Chorus

And He shall purify the sons of Levi, that
they may offer unto the Lord an offering
in righteousness. (Malachi III, 3)

Recitative (Alto)

Behold, a virgin shall conceive, and bear
a son, and shall call His name
Emmanuel, "God with us".
(Isaiah VII, 14; Matthew I, 23)

Aria and Chorus (Alto)

O thou that tellest good tidings to Zion
get Thee up into the high mountain; O
Thou that tellest good tidings to
Jerusalem lift up Thy voice with
strength, lift it up, be not afraid; say
unto the cities of Judah: Behold your
God! Arise, shine, for Thy light is come,
and the glory of the Lord is risen upon
Thee. (Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass)

For behold, darkness shall cover the earth,
and gross darkness the people: but the
Lord shall arise upon Thee, and His glory
shall be seen upon Thee. And the
Gentiles shall come to Thy light, and kings
to the brightness of Thy rising.
(Isaiah LX, 2-3)

Aria (Bass)

The people that walked in darkness have
seen a great light. And they that dwell in
the land of the shadow of death, upon
them hath the light shined. (Isaiah IX, 2)

Chorus

For unto us a Child is born, unto us a Son
is given and the government shall be
upon His shoulder, and His name shall be
called: Wonderful Counsellor, The Mighty
God, The Everlasting Father, The Prince of
Peace! (Isaiah IX, 6)

Pifa**Recitative (Soprano)**

There were shepherds abiding in the
field, keeping watch over their flock by
night. (Luke II, 8)

Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon
them, and the glory of the Lord shone
round about them, and they were sore
afraid. (Luke II, 9)

Recitative (Soprano)

And the angel said unto them: Fear not;
for behold, I bring you good tidings of
great joy, which shall be to all people. For
unto you is born this day, in the city of
David, a Savior, which is Christ the Lord.
(Luke II, 10-11)

Recitative, accompanied (Soprano)

And suddenly there was with the angel a
multitude of the heav'nly host, praising
God, and saying: (Luke II, 13)

Chorus

Glory to God in the highest, and peace
on earth, good will toward men.
(Luke II, 14)

Aria (Soprano)

Rejoice greatly, O daughter of Zion!
Shout, O daughter of Jerusalem! Behold,
thy King com'eth unto thee. He is the
righteous Savior, and He shall speak peace
unto the heathen. (Zechariah IX, 9-10)

Recitative (Alto)

Then shall the eyes of the blind be
open'd, and the ears of the deaf
unstopped; then shall the lame man leap
as an hart, and the tongue of the dumb
shall sing. (Isaiah XXXV, 5-6)

Duet (Alto and Soprano)

He shall feed his flock like a shepherd:
and He shall gather the lambs with His
arm, and carry them in His bosom, and
gently lead those that are with young.
Come unto Him, all ye that labor, come
unto Him all ye that are heavy laden,
and He will give you rest. Take His yoke
upon you, and learn of Him; for he is
meek and lowly of heart: and ye shall
find rest unto your souls.
(Isaiah XL, 11; Matthew XI, 28-29)

Chorus

His yoke is easy, and His burthen is
light. (Matthew XI, 30)

**There will be a fifteen-minute
intermission**

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

Chorus

And with His stripes we are healed. (Isaiah LIII, 5)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

Aria (Soprano)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

Chorus

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

Recitative (Tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? (Hebrews I, 5)

Chorus

Let all the angels of God worship Him. (Hebrews I, 6)

Aria (Bass)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

Chorus

The Lord gave the word; great was the company of the preachers.

(Psalm LXVIII, 11)

Aria (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

Aria (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

Recitative (Tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

**There will be a brief pause;
please remain seated.**

PART THE THIRD**Aria (Soprano)**

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians XV, 21, 22)

Recitative, accompanied (Bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians XV, 51-52)

Aria (Bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians XV, 52-54)

Recitative (Alto)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

Duet (Alto and Tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

(I Corinthians XV, 55-57)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

Aria (Soprano)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

Chorus

Amen.

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Sun, January 25 at 3.00pm

Hear rising star Sarah Coburn and a phenomenal cast in a concert performance of Haydn's *L'anima del filosofo*.

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Sat, January 24 at 1.30pm

New England Conservatory

Sir Roger Norrington and scholars discuss Haydn's *L'anima del filosofo* and the Orpheus myth. Musicians of Handel and Haydn join in a chamber performance. Cost: \$25.

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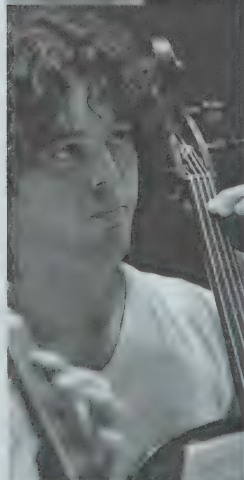
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HAYDN IN LONDON

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Soprano Nathalie Paulin and conductor Sir Roger Norrington offer a spectacular program of symphonies and songs.

HAYDN IN LONDON SYMPOSIUM

Sat, April 25 at 1.30pm

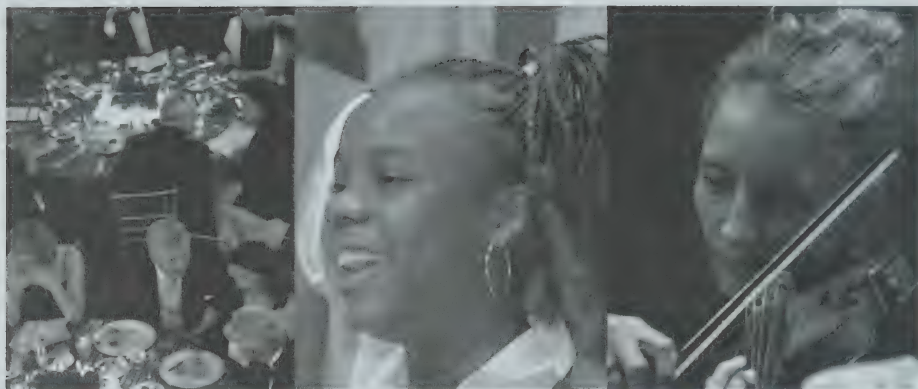
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Thanks to music lovers like you, Handel and Haydn is proud to offer this landmark Celebration 2009 Season. As America's oldest continuously-performing arts organization, the Society has been a trailblazer in identifying talent and bringing it to the public. From America's first complete performance of Handel's *Messiah* in 1818 to the Grammy Award-winning recordings of Sir John Tavener's *Lamentations and Praises* with Chanticleer in 2002, the Society has been at the forefront of promoting "the love of good music and a better performance of it," as directed by its founding mission.

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Thank you for your support and enjoy the performance!

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(⁵ denotes a member of the Leadership Circle, those supporters who have made multi-year commitments of \$50,000 or more to the Annual Fund.)

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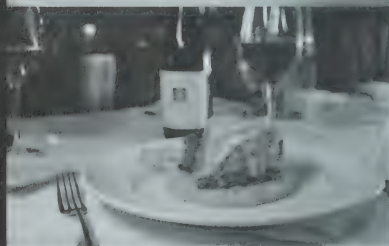
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Coda

Meet the musicians!

Name: Kyle Hoepner

Voice: Bass

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Who is your favorite composer to sing?

If I have to choose, I'd say that late Baroque composers like Bach and Handel are the most fun to sing. The individual choral lines are so interesting and varied, and Handel, especially, is so dramatic.

What do you like best about performing with the Handel and Haydn Society?

It's wonderful to perform consistently with a group of people who are both good colleagues and talented musicians. You get to know everyone's styles and abilities and see one another develop over time. Having a dedicated audience at concert after concert, and knowing that they're delighted by the music, is also great.

When did you begin to study music?

My musical career has been complicated. I started late, around age 9, and continued through high school, after which I gave it all up to go to MIT and study physics. But I discovered I really couldn't do without the music, so I left MIT and finished my undergraduate degree studying composition at New England Conservatory, followed by a master's and Ph.D. in composition and theory at Brandeis University.

What do you enjoy about period performance?

The softer-edged, more nuanced sound of Baroque and Classical instruments is a real attraction, and the smaller performing forces give the music-making an intimacy that is sometimes missing in later works.

Do you have a job outside of music?

Yes. In spite of all the musical education, somehow I've ended up as editor-in-chief of *New England Home*, an interior design and architecture magazine.

What kind of music do you listen to?

The music I like is almost all classical, with a bit of jazz thrown in. Not surprisingly, for a composer, I listen to a lot of contemporary music.

What's your favorite restaurant?

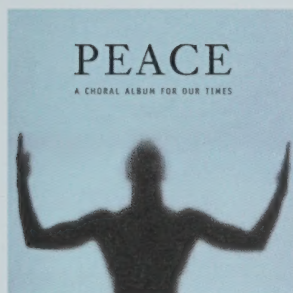
Really good Chinese food is a favorite. There's a very nice Northern-style restaurant in Somerville called Zoe's, and a good Taiwanese seafood place in Chinatown, the Taiwan Café. Its Chinese name is "hai zhi wei," which means "taste of the sea."



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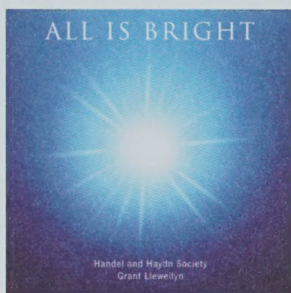
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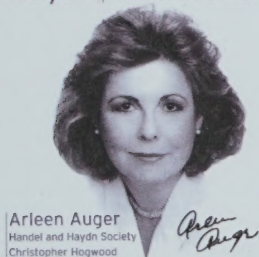
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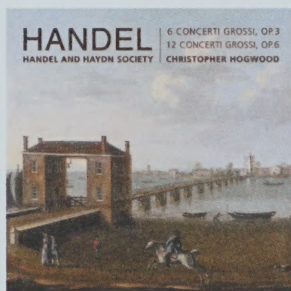
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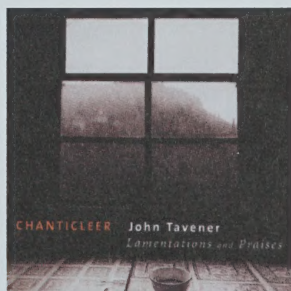
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